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An article on the premon of Catullus argues in favor of Quintus, chiefly on the authority of those two worthless manuscripts, D and the Cuiacianus (now in the Allen collection, Dublin). The old argument that D imitates letters of the ninth century and was therefore copied directly from a ninth-century manuscript is brought forward again. When such a mid-Victorian attitude toward manuscripts is found, it is difficult (to paraphrase Juvenal) not to write a big book instead of a short review.

An essay in the Virgilian group explains in a convincing way why the unfolded roll in the Virgil mosaic found at Susa carries line 8 of the *Aeneid* (*Musa mihi*, etc.) rather than the conventional *Arma virumque cano*: the words are better suited to the picture, as two Muses stand by Virgil's side. An interesting paper shows how the later African writers defended Dido. Another deals with indications of incompleteness in the third book of the *Aeneid*. The essays on Ovid deal with some characteristics of his art and with Pythagorean and Heraclitan doctrines in the *Metamorphoses*.

In dealing with the fourth satire of Horace's second book, Pascal accepts the identification of Catus with the person of that name who died about 45 B.C., according to Cicero. He then argues that the satire must have been written before that time because he believes that Horace introduced only living characters. With this I differ most emphatically.

The foregoing will give some idea of the varied contents of the volume. Whether one agrees with Pascal at every point or not, whether one finds an original idea or a summary of previous work, it is always a pleasure to read his books on account of their lucidity and excellence of presentation.

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Studies in the Songs of Plautine Comedy. By HELEN HULL LAW.

Menasha, Wis.: The Collegiate Press, George Banta Publishing Co.

This scholarly University of Chicago dissertation should be of great service to all students of Plautine technique. The author's aim is modestly stated in the introduction: "to study the *cantica* of Plautus quite apart from their metrical form," with special attention to "the environment of song, the unity or lack of unity, the content of song, and the function of the lyrical parts in the general composition of the plays." Each of these subjects is carefully investigated and the results are presented in considerable detail.

In her study of the song passages in Plautus, Miss Law notes that four plays begin with song and three end with song. In forty-three out of sixty-five cases, the song is preceded by iambic senarii—the abrupt change in meter and manner of delivery most often coinciding with the entrance of a

new speaker and a consequent turn in the action. At the close of a song, however, where a break in the action is quite unusual, the poet shows a decided preference for the more gradual change from lyric meters to recitative in trochaic septenarii. The end of the song is marked sometimes by the exit of the singer, sometimes by the entrance of another character, sometimes by a change from introductory remarks, greetings, etc., to serious conversation along some more definite line; in eighteen *cantica*, however, there seems to be no break in either situation or subject-matter.

Miss Law discovers that, almost without exception, the songs of Plautus are sung by entering characters. When, as frequently happens, A has sung an entrance solo and B follows with a solo part, there is a strong preference for a second song rather than for spoken lines; conversely, when A has delivered an entrance monologue, B's speech is likely to be cast in the same form, regardless of emotional tone.

In the main, however, the songs are found to portray strong emotions—grief, fear, or despair; self-reproach or chagrin; anger or joy—and the emotional content is sometimes brought into prominence by contrasted songs portraying opposite emotions. Any narrative element usually refers to facts already known to the audience or serves merely to motivate the expression of emotion. Reflective monodies on general subjects like love or old age or the evils of the client system are in some cases colored by the emotion of the singer. In a few cases (and this is notably true of duets) the lyric form is evidently determined by the conventions of entrance technique.

A few songs set forth the situation at the beginning of the play, narrate essential off-stage action, or advance the solution of the plot; a much larger group bring the speaker on the stage for the action which is to follow, and, though they are unimportant in content, serve to give atmosphere or throw light on the characters. Some songs, sung for the most part by minor and temporary characters, add irrelevant material which retards rather than advances the action of the play; but even these monodies harmonize with the rôle of the singer and identify him as a member of a certain class. Frequently songs fill time-intervals for the carrying on of off-stage action and the changing of rôles—though this function is not peculiar to song, but is shared by monologue and dialogue.

Miss Law's analysis of individual plays reveals great variety in the use of song. The *Truculentus* shows such marked variations from the other comedies as to suggest that in this play the dramatist was "moved by a desire to break the ordinary conventions and to bring in startling novelties." The amount of song differs from none at all in the *Miles* and eleven lines in the *Asinaria* to 387 lines (38 per cent) in the *Casina*; the number of songs from one in the *Asinaria* to five in the *Mostellaria*. The length of individual songs ranges from five lines to more than a hundred; and the songs may be single monodies or form a complicated series. In content and function of the songs, the individual plays show an equally wide difference. The plays

supposed to be written by the same Greek author show no special similarity in the use of song.¹ Song serves to enhance the force of the emotion expressed or heighten the atmosphere of dissipation and frivolity, and in all cases varies the manner of delivery at more or less regular intervals.

Probably Miss Law's most valuable contribution to the study of Plautus' craftsmanship is the formulation of what she calls "the conventions of entrance technique"—i.e., "the preference for a double entrance monody or a double entrance monologue rather than a combination of monody and monologue." She is also to be credited with recognizing for the first time the prevailing emotional, or emotional-reflective, tone of the *cantica*. By pointing out resemblances to certain scenes in Euripides and Old Comedy, she has added to the parallels noted by Leo and thrown some light on Plautus' relation to his predecessors.

When she comes in her last chapter to a discussion of Leo's theory of the origin of the *cantica*, Miss Law is, as she herself admits, on very uncertain ground. She is undoubtedly right in thinking that Leo weakened his position by assuming that certain songs in the *Persa*, *Mostellaria*, and *Stichus* were songs in the Greek originals. Granted this assumption, Miss Law is perhaps justified in looking for a Greek prototype in other places where there is a marked effect of balance and symmetry, or where the song-form adds materially to the atmosphere of hilarity and dissipation. The argument that "the highly artistic value of the songs as song seems more in consonance with Greek genius than with what little is known of Plautus' creative power," and that "it seems more natural to think that he followed the metrical arrangement before him in his Greek original, with certain variations, than that he laboriously adopted Greek meters from an entirely different branch of literature," are perhaps not intended to carry much weight. In any case, as Miss Law says in conclusion, "it is doubtful whether the question can ever be satisfactorily answered unless a considerably larger amount of New Comedy is discovered."

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¹ On pp. 27-28, however, Miss Law compares Halisca's monody in *Cist.* 671 ff. with Euclio's monody in *Aul.* 713 ff., and concludes (p. 28, n. 1): "The striking similarity between *Cist.* 671 and *Aul.* 713 may be used as cumulative evidence that Menander was the author of the Greek models in both cases."